READ AND REFLECT.

NOTICE TO OUR PATRONS—If the individual members of an audience would stop to think for just an instant, they would undoubtedly appreciate the fact that the habit of rising from one's seat and leaving the theatre before the curtain falls, is a most annoying one, and one that should be stopped. We therefore beg our audiences to kindly remain in their seats until the close of the performance.

Evenings—doors open at 7:30; curtain rises at 8:15 sharp. Matinees—doors open at 1:30; curtain rises at 2:30 sharp.

The plan of the House will be kept at the confectionery parlors of Mr. Hewitt Fysh, King and Richmond Streets, corner of the Opera House building, where all seats may be reserved up till seven o'clock on the evening of performance.

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Carriages can be ordered at the Box Office or of the Chief Usher.

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Wednesday, September 14th, '92.

PROGRAMME.

The Popular and Versatile Actress,

JOSIE MILLS

Supported by her Excellent New Company, and

FINE BRASS BAND AND GRAND OPERATIC ORCHESTRA,

Producing the great sensational play in five acts, entitled

Condemned to Death.

CAST.

GEO. SEYMOUR ..... FRANK AMBROSE
LABAN BROOD ..... JNO. J. OWENS
DON ANDRE ..... W. T. ROBSON
MR HOPE ..... CHAS. E. CAIRNS
FRED. FAGGLES ..... J. W. TURNBULL
JOBEY DOLMAN ..... J. E SHERIDAN
NANCY TREAT ..... SIDNEY NORVELLE

AND—

JOSIE MILLS, as MARY HOPE.

(Programme Continued on Page 3.)

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American Shoes in all Shades and Colors.

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EXCUSE ME!

But this is our Twenty-First Season, and in this progressive age of lively competition and other good things, it pays everybody to be well informed. Readers of the Opera House Programme are advised that London possesses a haven of recompense for all lovers of Music, where everything in the music line, of the finest quality, can be obtained on the most liberal terms, at reasonable prices. That well known place is CHAS. F. COLWELL'S Popular Music House, 171 Dundas Street. There you will find one of the choicest assorted stocks in Canada; consisting of the various kinds of Musical Instruments, Music Books, Strings and Fittings, White Sewing Machines,—besides a fine display of Pianos and Organs, (both new and 2nd hand,) by leading makers. Intending buyers are invited to call. Telephone 97 or 87.

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A MAN

Wants to see you Between Acts

—AT—

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Across the Road.

FOR SPACE IN THIS PROGRAMME APPLY TO A. E. ROOTE, LOCAL MANAGER, OPERA HOUSE, CITY.

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LARGE VARIETY AND LOW PRICES.

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190 DUNDAS STREET.

Attractions Booked.

A partial list of the attractions that will follow in the course of the season includes—Verona Jarbeau; Dan McCarty; Ida Van Cortland; Lillian Lewis; E. S. Willard, (the great English actor); Fast Mail; Said Pasha; Storm Beaten; Kate Emmett; Robert Lowning; Under the Lion's Paw; Rhea; C. B. Hanford, in a grand spectacular production of Julius Cæsar; Primrose and West's Minstrels; Bostonians in Robin Hood (the latest New York comic opera success); Private Secretary; Good Old Times; Guy Brothers' Minstrels; Ramsey Morris; The Stowaway; Gus Hills' World of Novelties; Rosina Vokes; After Dark; Margaret Mather; Katharine Rober; Tar and Tartar; Ezra Kendall; and many others of the strongest attractions on the road.

Between the Acts.

Be good—and you will be a curiosity.

A word in mind is worth two in the dictionary.

The silver question—"Can you lend me a quarter?"

The line that tailors hang clothes on—Masculine.

Edmund Yates, the distinguished London journalist, who thought going to jail was a joke, has come to realize that it is a yoke.

Dan Manning eats one meal early in the morning and another at night. He was once an editor, but lately has taken to eating an extra meal.

"Reading maketh a man full," says Bacon, but a man who gives to a judge that excuse for his unsteady condition will receive a sentence not found in any of Bacon's philosophy.

Young ladies at a certain Western college are taught how to make bread. When they graduate they are known as college-bread women, and are in great demand with housekeepers.

"Do you know," said a sly youth to his sweetheart, "do you know that Englishmen believe that American girls do not know what to do with their arms?" "Oh, don't they, eh?" she said. "Well I'll show you." And, suiting the action to the word, made him think he was in a cider press.

A news item gives an account of a young man attempting to commit suicide with a corkscrew. No doubt he found the bottle before he got hold of the corkscrew. A great many men succeed in committing suicide with a corkscrew by the way, but in some cases years elapse before death results.

"What makes you think you saw your husband's ghost last night?" "He came into my room and I called on him to stop, but he passed on as if he didn't hear me." 'Perhaps it was really your husband." "No, I am sure it wasn't. John, poor John, would not have dared to go on without stopping."

"You look dreadfully tired," said the sleigh to the wheel. "That's because I go 'round with the felloes, I suppose," said the wheel. I get awfully slewed myself, sometimes," remarked the sleigh. "I am always pretty full when I go to a funeral, said the carriage," sticking out its tongue. Then the wheel spoke again and said: "Stop the hub-bub! Here is a couple of awful cross roads ahead."

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Collars, · Cuffs · and · Shirts.

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DUNDAS STREET.

PROGRAMME (Continued.)

SYNOPSIS.

ACT I.—Brood's office; the forged papers; Mary Hope and Laban Brood face to face; the plot to ruin Seymour; the arrest; the tables turned; there is your prisoner.

ACT II.—A Bolivian fort; Faggles and Nancy make love under difficulties; this blooming waiscoat; Brood scheming again; the trust broken; Seymour condemned to death; attempted murder; Faggles to the rescue; no you don't; Laban Brood.

ACT III.—A prisoner for life; Mary and George face to face; in the hour of need Faggles a friend indeed; the plan of escape; fire and kill you; no I'll see you damned first; for friendship sake I'll do it; the signal; the last stroke of the clock; Brood tries to secure Seymour's signature to his death warrant; the bars are filed; what! the fatal shot; I fired at the stroke of 10; and made the best shot of your life.

ACT IV.—Seymour at the point of death; hold; then fire upon me the British consul; out of my way or we'll fire on you all; then fire upon this the British flag, fire if you dare.

ACT V.—The rising of the miners; Brood a traitor to his pals; who scheme to take his life; plot and counter plot; now then Seymour, you shall receive your death from my hands; are you ready; then fire; the shot; death of Brood; retribution at last; Mary and George happy; home for old England at last.

MUSICAL PROGRAMME

MEDLEY OVERTURE—"Topsy Turvy" ..... E. BROOKS
WALTZ—"A Night in Naples" ..... LA GAURDIA

The Great Descriptive Fantasie,

"DANCE OF THE GOBLINS."

SYNOPSIS—Near 12 o'clock midnight, the night birds, crickets, owls, etc., are heard, the steeple clock strikes the hour, the goblins assemble at the church yard, they begin to dance until they are frightened away by the

(Programme Continued on Page 4.)

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MISS VERNONA

JARBEAU

In her Brilliant Musical Comedy,

STARLIGHT

Supported by Her Own Company of Comedy and Musical Talent.

EVERYTHING CHANGED!

New Songs! New Faces! New Dances! New Costumes! New Music! New Sayings! New Funny Situations!

NEW GAVOTTE BY

LADIES OF THE COMPANY

Charmingly Costumed.

THE HIT OF THE SEASON!

Miss Jarbeau's Great Songs

"Nigger and the Bee," "Sligo," "Push Dem Clouds," "Where Are You Going My Pretty Maid?"

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PROGRAMME (Continued.)

watchman's pistol, but after a while return and dance livelier than before, more particularly a young goblin. The whistle of a passing steamboat on the river near by is heard; when the dance is at its height a second pistol shot scares them all away; the hurried music and weird effects describe them scattering in alll directions.

The Great Descriptive Fantasie,

"A HUNTING SCENE."

SYNOPSIS—"The morning breaks calm and peaceful"—The huntsman prepares for the pleasures of the chase—"Our hunt'smen sound a merry blast"—Echo—The parties join—"A hunting we will go"—Barking of dogs—"Tally ho! full cry"—The death—We return home—"A hunting we will go."

The attention of our patrons is especially directed to the great dramatic feature of this number. The hounds are heard in full cry—"the hunt is up," and all in the intense excitement attending a real hunting party is so realistically simulated as to deceive the most experienced theater goer.

GALOP.....MERRY SLEIGH BELLS

EXECUTIVE STAFF FOR JOSIE MILLS.

CHAS HAYSTEAD,.....Sole Manager
FRED W. ROBINSON,.....Business Manager
PROF. GEO. WILKINS,.....Leader of Orchestra
PROF. E. C. CARY,.....Leader of Band
J. J. OWENS,.....Stage Manager
ED. H. BARNSTEAD,.....Master of Transportation

TO-MORROW NIGHT

Old Kentucky Home.

Between the Acts

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Jarbeau dresses "Starlight" as if it were a rainbow. She appears in many different costumes, every one of which is, to the beholder, most becoming until she assumes another. Among her many costumes the following are a few: The first is an Italian peasant dress composed of red China silk skirt, trimmed with vari-colored ribbon; a chemisette of blue China silk with a yellow silk bodice confining it to the figure. The next is an evening dress of heavy yellow Ottoman silk, trimmed elaborately with very wide duchesse and Rouen point lace, the duchesse flounces being festooned with tiny yellow roses. With this costume Miss Jarbeau carries a large yellow ostrich pearl-handled fan. The bodice of this dress is studded with thouands of dollars worth of diamonds. The third dress is a white school-girl costume of white cashmere and white pinafore and sun-bonnet. The fourth is an embroidered gown of white crepe heavily embroidered in silk, having around the waist a long snake-green sash. A large hat trimmed with quantities of ostrich plumes and a fan to match, complete this costume. The fifth is a street dress of black silk embroidered with old rose flowers. It has a demi-train and has an old rose ruching of silk around the bottom. The side pieces of the waist are of old rose and the sleeves are very large. A jaunty hat of black lace trimmed with crush roses helps to made up this very fetching little costume. The sixth is a burlesque costume, Miss Jarbeau being in gray and white from head to foot. The bodice is of grey and white wide striped silk, heavily embossed with real silver threads. There is very wide fringe at the bottom of the waist and trunks composed of steel and silver. A long crepe cape hangs gracefully at the back, caught with steel and silver ornaments, a high Medici collar, a hat trimmed with gray and white plumes, a pair of grey silk tights and slippers to match, make a *tout ensemble* rarely to be surpassed. The last dress is Miss Jarbeau's favorite; it is a Spanish dress, composed of an underskirt of scarlet crepe with flounces upon flounces of scarlet chiffon from the hem to the waistband. The top skirt is of green crepe faced up with scarlet chiffon. The Spanish jacket is of green velvet covered with beautiful irridescent trimming; from beneath this falls scarlet crepe caught with a girdle of irridescent passementerie. Two bright scarlet roses in the hair make Miss Jarbeau in this costume a perfect Spanish type. Jarbeau is the queen of the realm in "Starlight."—*New York Tribune.*